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## THE EDITOR.

A THOROUGHLY trained and gifted European musician (a Bohemian) is invited to our shores. He hears a few American airs, and with characteristic German form and expression composes an *American Symphony*. Our painters and sculptors go abroad and learn the language of France or Germany in art, return, and with American subjects produce *American Art*. Our young architects study in the *École des Beaux Arts* and revel in the classics. After a while they come back and erect for us classic temples, which serve for banks, residences, depots, breweries — anything but temples. This is our *American Architecture*. And so it goes to the end of the chapter.

We must study, we must copy, we must for a while be somebody else, but we also ought to be ourselves some of the time. When we can express our own thoughts in art in an unborrowed fashion, American art will be nearer a realization.

Intelligent independence is what is needed, and Fourth of July spread-eagleism won't make it. We are a great nation and a great people (the present war is demonstrating this), but we have not found ourselves yet. Our art is bottled up, to use a current phrase, with the stopper of borrowed form. We can liberate it only with the corkscrew of an intelligent, natural expression in art, born of the soil, a fruit of glorious privileges developing under our free institutions.



The death of Sir Edward C. Burne-Jones removes from contemporary English art one of her most conspicuous and most famous figures. His was a peculiar art. It found its beginnings in Rosetti with whom Burne-Jones first studied. This pre-Raphaelite art was a queer contradiction of the practical business spirit of England. It did, however, express certain phases of the sentimental and romantic spirit that is characteristic of English art as a whole. Beautiful and poetic it surely was, although it lacked the virility and strength necessary to the art of the great masters.

It was a borrowed art to begin with, and never reflexed the spirit of the day in which it flourished. Burne-Jones was successful, because he carried out what he intended. His influence was considerable, and the æsthetic movement brought on by this realistic ideal spirit of pre-Raphaelitism was a leaven which had a decided influence toward a refined decorative development, not only in London but throughout the English-speaking world.